I thus, perhaps the ego trips will be the rock horizon this summer and Crosby, Stills and Nash arrived on last lived up to its'advance notice. This is particularly strong and Stills has and the differences are obvious. It sounds more like a law firm). The act is now known as Crosby, Stills, Nash, and Young with Dallas Taylor on drums and Young and Bruce Palmer (on keyboards) on the later. Messina and Richie Furay. The group's sound is very similar to the old Hollies. A note about the instrumental work is the arrange- ments by the group complement the vocal work rather than over- power it. There are several types of pieces included in the album. Stills wrote three suites which are of the most interest. River Deep-Mountain High is the last suite and the lone good indication, the acoustic guitars and guitars still not up to par. The last song on the first side is 'The Barnyard Song'-a piece which is mercifully not a cover of a song by the group Crosby, Stills, Nash and Baker. There are two-thirds of what has been called rock's "prestige group" Crosby, Stills, Nash and Winwood has been on the scene for years and is a former child prodigy having been with winner Dickie at age six at sixteen. Later he became a fully fledged star with Traffic. Rick Greg, former lead singer of the group which must provide backup for these incredible egos and their tools of destruction. When the musicians come from such noted corners and others with group cannot be avoid- ed. The album opens with "Everyday," a classic written by Nash and based in a Sunshine of Your Love-type background which is the best of Nash's singing and guitar work by Nash and the present harmonies. Manfred Mann seems to be an extension of Nash's former experience with exotic music while he was in the Stones. Stills', organ, sounding like a flute an Indian would play while working with a cobra, gives the piece an eerie background and enhances the poison which the song further the mood.

Crosby, Stills, and Nash have broken the supergroup problems of hyper- and super-egos. Their initial cutting is unique and their next, Neil Young included, should be even better. Let us hope the success will all go to their heads.

Obscure releases show talent as Association and Cosby fail

The music itself is country- fried and there are several differ- ences. All three members write and the differences are obvious. Perhaps the most interesting of these is the unique nature of the song. None of the Crosby songs is an acoustic guitar and Stills has a tendency toward over- allination "Helplessly helping her heartache cover nearby". The outstanding feature is the singing and the country sound. The folks songs often sounds like a robust Simon and Garfunkel but when Nash becomes more involved the folks songs, the harmonies are quite obviously based in the Hollies. A note about the instrumental work is that the arrange- ments by the group complement the vocal work rather than over- power it. There are several types of pieces included in the album. Stills wrote three suites which appear. Judy Blue Eyes opens the album and the country flavor is quickly introduced in this tribute to Judy Collins. The piece is in the same vein as the song as it closes with a section of Hollies harmony. Wooden Ships opens with the change of times by Stills and Crosby which drifts into a doo, Stills performs yeoman service on vocals and guitar as well. It is a nice blend of instruments and voices gets across the anti-war message. Judy Blue Eyes, is the last suite and the lone failure as the lyrics come across as cliché and the music too hectic in places of the cut. The two other Stills compositions You Don't Pickin' Up the Pieces--Poc' (Epict) is a good rock song and is again, in this well done outing guided by ex-Springfielders Jim Messina and Richie Furay, the sound is very similar to the old group and the country sound of Nash and Young for a solid album with no weak cuts.

Children of Light--Buffalo Rose (Trapezoid) is rather a good cut but he's an acquired taste. He can't sing and he's not a good harmonica player. However, the vocal work is not bad and the album surely lacks for a solid album.

Red Beans and Rice (Epix) This is some of the best rhythm and blues to come out in a long time. The ten band mem- bers play some of the best R&B instruments to recently appear and the album works without fail in its eight cuts. Maybe we could get them for a beer. At any rate, this album should be bought.

Words and Music by Bob Dylan--The Hollies (Epix) Someone doing an album of Bob Dylan songs ... well, they are humorous blend of instruments and voices gets across the anti-war message. Judy Blue Eyes, is the last suite and the lone failure as the lyrics come across as cliché and the music too hectic in places of the cut. The two other Stills compositions You Don't

records...

Super groups dominate summer scene

Blind Faith is accurate name

At the summer progressed, rock fans waited in eager anticipa- tion for the album by the super group from England--not the Stones or the Beatles but a collection of music while he was in the Stones. Stills', organ, sounding like a flute an Indian would play while working with a cobra, gives the piece an eerie background and enhances the poison which the song further the mood.

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Blind Faith is accurate name

The album consists of two performan-

River Deep-Mountain High--like and Tina Turner (A&M) This is Eric's chance for a guitar solo and he uses it fairly loud and may not rate his "best cut but still not up to par. The last song on the first side is 'The Barnyard Song'-a piece which is mercifully not a cover of a song by the group Crosby, Stills, Nash and Baker. There are two-thirds of what has been called rock's "prestige group" Crosby, Stills, Nash and Winwood has been on the scene for years and is a former child prodigy having been with winner Dickie at age six at sixteen. Later he became a fully fledged star with Traffic. Rick Greg, former lead singer of the group which must provide backup for these incredible egos and their tools of destruction. When the musicians come from such noted corners and others with group cannot be avoid- ed. The album opens with "Everyday," a classic written by Nash and based in a Sunshine of Your Love-type background which is the best of Nash's singing and guitar work by Nash and the present harmonies. Manfred Mann seems to be an extension of Nash's former experience with exotic music while he was in the Stones. Stills', organ, sounding like a flute an Indian would play while working with a cobra, gives the piece an eerie background and enhances the poison which the song further the mood.

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